

STAGE FOLK



Ned Wayburn as 'The Producer'
Vivian Tomes as the thin girl,
Ruby Wilbur as the fat one, in 'The Producer' at Keith and Proctors 5th Ave Theatre.



King George & Queen Mary being received by Governor-General Hardinge at the RR Station in Delhi. The Durbar in Kinemascope at the Manhattan Opera House.



Al Jolson at the Water Garden.



Marjorie Kelly in the Turkish Scene in 'Around the World of the New York Hippodrome'.



Ethelwynne Bradford at the Colonial Theatre.

LOVES THE STAGE

Jose Collins Tells About Her First Attempts and Her Future Plans.

Jose Collins, the daughter of Lottie Collins of "Ta-Ra-Ra-Boom-De-AY" fame, says she went on the stage directly in opposition to the wishes of her mother. Though Lottie Collins was without doubt one of the greatest favorites of her day with the theatrical public here and in England, it was her ambition and desire that her daughter should shine in private life only.

"I was born in London," says Miss Collins, "and educated in an English convent. I was to have finished my education in Brussels—but I went on the stage instead. When I came out of the convent I was fifteen years of age, and at that time my mother was having great success in a sketch called 'The Little Dressmaker.' I kept urging her to let me play the title role, which was supposed to be pathetic, in distinction to her own comedy character. But she would not hear of my appearing at all. Finally, however, she thought that the best way to cure me would be to let me do as I wished. I already knew the part, and she rehearsed me again and again. When the night came I fooled my mother by making a real hit—only in quite an unexpected manner. Instead of being pathetic I made the most comical, so that the audience laughed and my mother had to laugh herself. In fact, the role was so funny that the whole spirit of the sketch was changed and that character was always played as comedy thereafter.

"This debut occurred in Manchester, where it rained all the time. After a little while my mother took me off the stage again because she said I was altogether too precocious. I did not go to school, but I had governesses to teach me, and it was in that fashion I finished my education. But my little experience behind the footlights had made me more determined than ever to follow in my mother's own footsteps and be an actress in spite of all opposition. My mother used to try discouraging me by giving me her very best and hardest songs to learn. She would tell me to study them in the drawing room and that when I had them perfect she would come and hear them. Sometimes I would work for two hours only to discover that my mother had gone to the theatre or somewhere else to have a good time. Even this could not daunt me. I just stayed at home and learned the songs.

"My first real role was that of Mrs. Pineapple in 'A Chinese Honeycomb.' My next was that of Ada, the principal character in 'Three Little Maids,' in a company playing all the big English cities outside of London. My London premiere was in 'The Merry Widow,' replacing Gabrielle Rax, who was taken suddenly ill. Unfortunately for me, she was sick only one week. Then I had my choice of accepting 'The Merry Widow' as an understudy or accepting a really very good engagement for the music halls, and I chose the second alternative.

"For three years I played the West End music halls—the Palace, the London Pavilion, the Tivoli and the Oxford. The only times when I went outside of London were for two Christmas Bentons, Boy and Gaudin—one as the Principal Boy and the other as the Principal Girl. I was the one in the 'South Blue Bell' with Harry Lauder, and originated the dress and the dance. My first big hit in the halls was singing a Spanish song called 'My Cuban Girl,' and with that one success I became a star.

"Miss Collins is very frank in her discussion of conditions in England and America. 'I think it is very hard to get a start here,' she declares. 'It seemed to me that after the one hit everything went smoothly. Of course, I know that my mother's name and popularity were a great help, but still I truly think that the American public is more difficult. My mother's reputation helped me unquestionably, but yet she would never permit me to be billed as the daughter of Lottie Collins, though the managers naturally wanted to do just that.

"Speaking about names—my name given in baptism was Josephine and not Jose. But when my mother at last consented to my going on the stage she changed it here. She thought that Jose, with an accent on the 'e,' would look more Spanish and distinctive. People said that I was Spanish in appearance anyhow, and as a matter of fact my grandfather was a Spaniard.

"My mother said that there should be at least one distinctive thing in our family name. And how much trouble it has caused me. Everywhere people have simply insisted on billing me as Jose, and I am spending all my profits and that, there that Jose is my name, no matter how I happen to think about it myself. On the other hand when my name has been correctly spelled it has been nothing uncommon for me to receive letters like this: 'Dear Sir: We hope that you will honor us



Fannie Vedder at the Murray Hill Theatre.



Dunny Gray Alhambra week of April 1st



Lottie Harvey in 'The Producer' at Keith & Proctors 5th Ave.



Effie Weston Ben Welch Burlesquers at Columbia Theatre.

AT THE VARIETIES

R. A. Roberts at Colonial—Ned Wayburn at 5th Avenue—Adele Ritchie at Hammerstein's.

Although the regular dramatic season is coming to a close there seems to be no indication of lessening activities in the vaudeville houses, the music halls and the other places of flexible programmes and novel amusements.

With new songs, new dances and new costumes, Gus Edwards, music publisher, song writer, actor and singer, and his Big Song Revue of 1912 make their reappearance as one of the leading features at the Alhambra Theatre during the coming week. Another number on this programme of features is one of Joseph Hart's latest offerings, "Main Liebochen," a clever one-act comedy by George V. Hottel, in which Gus Weiberg appears. Fresh from her tour in European music halls, Wynn Wynn, the cosmopolitan comedienne, returns to America on this bill, bringing with her a budget of English character songs. S. Miller Kent and company, in a dramatic play of surprises, "The Real Q," and the Top of the World Dancers, in a miniature musical comedy offering, are prominent among the important features of the bill.

The well-known English actor, R. A. Roberts, will begin his New York engagement to-morrow at the Colonial Theatre, in "Dick Turpin," an elaborate offering introducing the genial highwayman so popular in English literature. Mr. Roberts is no stranger to American vaudeville audiences, having played successfully in New York several seasons ago. Joseph Hart's newest feature, "An Opening Night," a romance in three scenes by George V. Hottel, calling for the services of a company of forty, including a chorus choir, is an important feature of this bill. "An Opening Night" is said to be full of novelties and surprises and the audience itself takes part in the enjoyment of the piece. Blossom Naylor, "chick" with Lew Fields' "Ben-Becks" company, singing a new repertoire of numbers, and Macart and Bradford, in their merry sketch, "A Legitimate Hold-up," are prominent among the entertainers.

Deep Wells and his burlesquers will begin for the first time at the Columbia Theatre this week. This is a new organization in the burlesque field. Two one-act plays will be produced, one called "A Traveller," written by Len Haxall, and the other "A Day and Night in Chinatown," of which Ben Welch is the author. Mr. Welch is surrounded by a number of comedians and singers who are well known in burlesque, and some of them have achieved success in other kinds of stage work. Among them are Lew Kelly, Pat Carney, Ben Turbill, Vic Casmore, Alice Clifton, Della Curley, Patsey Delaney, Effie Weston, the West Sisters and the Three Chesters. During the action of the first piece Mr. Welch will give his well-known Hebrew specialty and other vaudeville acts will be introduced into the performance. The bill will perform all of the latest dances designated as "trouts," "hugs," "giddies" and "saldies."

"Under the Sea," an interesting group in the crypt at the Eden Musee, is attractive to the out-of-town visitors. In addition to the World in Wax, the grand collection every afternoon and evening and the hourly cinematograph on the mammoth screen make up a pleasant programme.

The predominating factor of the week's bill at Keith & Proctor's Fifth Avenue Theatre is comedy. Ned Wayburn will present one of the most unusual of vaudeville's musical productions, entitled "The Producer." This is a spectacular one-act farce, in three scenes, which is played by a company of fifty persons. In "The Producer" Mr. Wayburn reveals to the public the trials of a manager who is presenting a musical comedy. Another comedy feature of the programme will be Homer B. Mason, Marguerite Keeler and company, presenting for the first time this season a funny sketch called "In and out," a complicated mix-up and considered one of the best comedies on the stage to-day. Nellie V. Nichols, recently a star at the head of her own company, will make her first appearance in vaudeville this season with an impressive repertoire of vocal material.

A comedy couple from Philadelphia, John and Mae Burke, one of the best variety teams, will give a potpourri of nonsense. A special attraction for the children will be the latest feature of Barnum & Bailey's Circus, Professor Howard's Musical Pantomime and Equestrian Dogs, specially engaged for this week.

A foreign attraction will be Olga Petrova, a Russian artist, presenting an original study of songs sung in her own way. The performance will conclude with Edgar Berger, recently discovered in the West, who will offer for the first time an unusual performance in vaudeville work. Kinemascope has at last found a permanent theatre, to-morrow evening "The Durbar, Second Edition," and "The Durbar of the Mains" will open at the garden Theatre, in the Madison Square Garden Building, which, it has been finally decided, will



Christy Fitzgerald, 'The Producer's' pet Ned Wayburn, 'The Producer'.

big act and a number of lesser features. The spectacular part of the performance is in seventeen separate scenes, including the beautiful Butterfly Ballet, the great Durbar pageant and the realistic environment in the desert, not to mention trips to every country on earth worth visiting. At the Hippodrome to-night the Philharmonic Society, with Josef Strinsky conducting, will give a concert, with Kibelik as the soloist. The Belles of the Boulevard will be seen at Hurlig & Seaman's Music Hall this week. The principals in the company are Florence Bennett, Snitz Moore, Wm. E. Browning, Harry Campbell, Dale and Lather De Wolf, the Three Musical Haremmonies, the Braggan Brothers, Lonnie and Harris, Lillian Hoover, Ellen Dunn and Jennie Ross.

The Durbar in Kinemascope will be displayed at the Manhattan Opera House, and the engagement at this popular West Side theatre will have added interest through the fact that in addition to the Durbar there will be shown the pictures in kinemascope on the "trial of the battleship Maine," but two weeks ago.

The Star and Gypsy Show is this week's attraction at the Murray Hill Theatre. A two-act burlesque, called "The Flirting Widow," will be presented by a big company, including Elsie Matthews, Fannie Vedder, Harry Lester Mason, Jack Conway, James J. Collins and a chorus of girls. A feature of this show is an artfully worked out mechanical effect called "The Eagle and the Girl," which shows a huge bird making a flight over the heads of the audience and bearing a girl as captive in its claws.

The entertainment at the Whiter Garden continues popular. There are musical comedy, pantomime, ballet, spectacle, burlesque and comedy galore. There are a star cast and a large chorus of beautiful. The melodies are already being whistled all over town, while the entrance of the entire company over the "Sumurun" runway is one of the novelties of the season.

HAMMERSTEIN THEATRES

Twenty-fifth Anniversary of Theatre Building Career To Be Celebrated.

Ten theatres in New York City were designed, built and operated by one man. That man is Oscar Hammerstein, to all intents and purposes an exile in London, battling there, as he always seemed to enjoy battling, single handed, to gain favor with a new public. Twenty-five years ago, almost to a day, Mr. Hammerstein began his theatre building career, and this event is to be celebrated this week at the West End Theatre, where the New York-London impresario is presenting "Gemma Trentini in 'Naughty Marietta,'" by Victor Herbert.

Oscar Hammerstein is said to have had more to do with starting the so-called Harlem real estate boom than any other man. Twenty-five years ago, when he began building apartment houses in the neighborhood of 15th street, Harlem was largely a quiet pasture, and was a legitimate place in the theatre. But Hammerstein soon started out building apartment houses. They presented no risk and therefore to him lacked interest. With theatres there was an element of risk out of all proportion to the amount of money involved.

This is the twenty-fifth anniversary of the beginning of his theatrical activity, a short résumé of the houses he has constructed and operated in of interest, especially because only one of the theatres which he built now bears his name, and his interest in this country is confined to but one—the Victoria. The names of the others have all been changed, and one of his theatres has been torn down.

The plans of the Harlem Opera House were announced in April, 1907, but the house was not finished until two years later, for its final cost was more than \$200,000 in excess of the original estimate. But when the restless theatre builder looked over toward Third avenue and took cognizance of the fact that the poorer population of that now rapidly growing section of the city was not coming to his opera house at all, he determined to go to them with an amusement place which should play attractions at prices which they could afford. The result was the Columbus Theatre, which had a great vogue as a popular priced house, and which is now Proctor's 12th Street Theatre.

A third house was later built in this section in which Oscar Hammerstein played the foreign stars, lambskins whom he brought over to shine at the Olympia. This house was the Harlem Music Hall, now Hurlig & Seaman's.

Hammerstein now turned his attention to Broadway and came into possession of the valuable piece of property where Macy's store now stands. On this site he built the Manhattan Opera House, in which to produce grand opera. It was opened March 28, 1902. But grand opera laurels were not so easily or so early won, and the first Manhattan Opera House was a failure in this respect. The manager then decided to turn his house into a music hall, and for this purpose took into partnership Koster and Sial. Under their name the music hall became a popular amusement place.

A quarrel decided Oscar Hammerstein to sell out his interest in his two partners, which he no longer did than he began the construction of the big music hall known as the Olympia. With it was combined the Lyric Theatre. This was successful for a while, but his idea was ahead of the time for music halls here, and when its novelty wore off it was taken from him by the New York Life Insurance Company. Within a few years, however, Hammerstein had constructed another, the Victoria, and this he has kept through all vicissitudes since it was built in 1890, and it has been called the Republic Theatre. The name was changed to the Belasco when it was leased to David Belasco, but last year it reverted to the old title of the Republic.

The other houses which were built by Oscar Hammerstein are all of them recent, and his connection with them is fresh in memory. The first of these, the Hackett Theatre, is not so generally known to have been built by him. It was erected in 1904 and was originally called the Law and Justice Theatre. Last year it was again changed to the Harris Theatre. It may not be generally known either that it was Oscar Hammerstein who planned and started to build the Murray Hill Theatre. But he said it before the building was well under way.

The three opera houses which the impresario has built of recent years are still closely connected with his name. They are the Manhattan Opera House, in 24th street, near Eighth avenue, on ground bought some time before for the purpose of constructing a home of melodrama which was to have been called the Ours Lane Theatre, the Philadelphia Opera House and the London Opera House, where Mr. Hammerstein is making for a strong success of grand opera. One of his leading singers will be Miss Trentini, who will sing in a new opera for London.

GERMAN REPERTORY

Achievements of Irving Place Theatre in Passing Season.

The regular season at the Irving Place Theatre has closed with a record of productions unusual in variety and merit. The light comedies and farces, "Der Doppel-mensch" ("The Cheater"), played in English by Louis Mann, "Die Logenbühler" ("Are You a Mason?"), "Die Frau Gredl" and "Matthilde Cottrelly" ("The Six Nights with Verdelone"), "Der schwarze Leib" with Adolf Link, "Der schwarze Leib" with Adolf Link, and "Der schwarze Leib" with Adolf Link, were already being whistled all over town, while the entrance of the entire company over the "Sumurun" runway is one of the novelties of the season.